

2004-2005
and
2005-2006

Arts In Education Program

Washington State Arts Commission

Arts Education Community Consortium
Grant Application

Washington State Arts Commission

Arts Education Community Consortia Grant Application

The Washington State Arts Commission seeks to fund community consortia working with their public schools to make the arts a basic and ongoing part of the education of their youth.

The President's Committee on the Arts and Humanities supported a two-year, national study to identify the conditions and practices that create and sustain district-wide commitment to arts education for all students. They found that the single most critical factor is the active involvement of the community in shaping and implementing district policies and programs. The report states, "In districts with strong arts education, the community—broadly defined as parents and families, artists, arts organizations, businesses, local civic and cultural leaders and institutions—is actively engaged in the arts politics and instructional programs of the district." **The WSAC expects that the outcome of the Arts Education Community Consortium projects will be community support for arts education, resulting in sustained district-wide commitment.**

Goals

To encourage and support a community's capacity to implement the state's Essential Academic Learning Requirements in the Arts in local public school/s and other non-parochial facilities in which pre-K through 12 youth receive their education (i.e. public detention centers, hospitals).

To encourage full utilization of local resources by supporting partnerships of educators, artists, arts organizations and local arts agencies, parents, businesses, and other community members.

To help communities develop strong arts education programming that meets the specific needs of their local public school students and will be sustainable due to community participation and advocacy.

To develop local arts education expertise by supporting training of local educators and teaching artists in creating and teaching arts lessons based on the EALRs, integrating the arts into other subject areas, and assessing student performance in the arts.

The Arts Education Community Consortium Grant is meant to support programming that will be sustained through time, will grow, improve, attract other funding sources, and in applicable cases expand. The grant is not designed to support one-time projects.

Community Consortium Membership

Ideally, the consortium will include:

- at least one public school or school district;
- **more** than one arts organization, at least one of which is local;
- the local arts agency;
- at least two professional teaching artists;
- PTA or other parent representation;
- at least one local business; and
- at least one arts curriculum specialist—may be the district or ESD arts specialist, one or more arts specialists from the participating school/s, or an outside arts education consultant.

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Other community representation should be considered if applicable.

WSAC will look at the consortium make-up broadly.

- It is understood that not all partners named above exist in all communities. It is understood, for instance, that not all communities have a local arts agency and that not every local arts agency will be interested in participating.
- Although our case studies have shown that consortia are strongest when most participants are local, they also show that in many cases consortia also need to hire outside experts—like WSAC rostered artists, arts curriculum consultants, and folklorists—especially to train locals in specifics like arts assessments, identifying local folk artists, or integrating dance and science.
- A consortium that plans to concentrate on service to at-risk youth or special populations may have a slightly different make up. For instance, it may not be possible to have any substantial parental involvement in a consortium serving incarcerated youth, but the participation of a social service agency could be crucial.
- Participation of a local college or university art department or library is encouraged strongly. In communities where an arts organization or local arts agency is not available, a higher education partner could provide the arts expertise. In any case, building partnerships between local public schools and higher education can result in numerous benefits for all, including opportunities for K-12 students to benefit from their local university's resources—like public art—and opportunities for university students to teach their arts knowledge to K-12 students.

A Fundable Consortium Plan

The plan should include arts education and artists in education components, **respond to the state's Essential Learnings in the Arts**, and have the potential to impact long-term improvement in arts education programming at the school/s or institutions involved. This funding is intended to support implementation of a consortium's plan.

Components of the plan may include:

- training teachers to make art, teach art, understand and implement the Essential Academic Learning Requirements in the Arts, develop art lesson plans, integrate the arts into other subject areas, and/or assess their students' progress in the arts;
- training local artists to work in the schools, provide teacher training in their art form, base their teaching on the Essential Academic Learning Requirements in the Arts, develop art lesson plans, integrate the arts into other subject areas, and/or assess their students' progress in the arts;
- curriculum improvements (developing or updating the arts curriculum, plans for integrating the arts into other curricular areas, or development of user-friendly lesson plans for teachers);
- development of arts assessments;
- team-building and coordinated planning sessions for classroom teachers, arts specialists, and teaching artists;
- development of parent education and advocacy sessions and groups;
- partnership building and planning between local institutions of higher education and K-12 schools;
- programs that bring college professors and students to K-12 schools to provide training in hands-on art making, aesthetics, art history, and art criticism;
- hands-on workshops for students by professional artists, both local and WSAC-rostered;
- development of a local roster of artists;
- research and field work by a professional folklorist to identify local traditional artists to participate in the plan;
- professional performances at the schools and/or a local or major presenting organization;
- visits to exhibitions, artists' studios, public art sites, recording studios;

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- artist/student mentoring programs and student internships at local arts organizations (i.e. internship at a local theater to learn about production);
- community performances by students and local performers at community gathering sites, like the local grange, or exhibitions of student art throughout the town;
- and other arts activities unique to a particular consortium's plan.

The plan may include all grade levels, or may start with only two or three grade levels (i.e. K-3) at participating schools.

The plan can be an arts infusion of all disciplines (visual, performing, and literary) or can concentrate on one or two disciplines.

The plan should include development of local expertise if that is needed in the community. (i.e. If a geographic area is short on artists who are experienced in the schools and familiar with education reform, the plan should include a very experienced WSAC-rostered artist in residence mentoring a less experienced local artist as part of the project.)

The plan should include the variety of activities that will provide the students a high level, sequential arts education; help the school or institution achieve substantial and sustained arts education program improvements; utilize local resources well; build community support and advocacy for arts education; and fit with the history and interests of the community. Plans must be multidimensional. **Plans that rely predominately on one component, like artist residencies or performances, are very unlikely to be funded.**

Directions

Application materials must be postmarked no later than March 5, 2004 or March 4, 2005. Metered mail will not be accepted.

Funded proposals for the 2004-2005 school year must be implemented and completed between July 1, 2004 and June 30, 2005. Funded proposals for the 2005-2006 school year must be implemented and completed between July 1, 2005 and June 30, 2006. These guidelines will be used for both years.

First time applicants: If you are applying for an Arts Education Community Consortium Grant for the first time, answer the questions and provide the materials required of first year applicants (pages 11 - 14) AND complete the forms (pages 7 and 8). First year applicants may apply for only one year of funding

Returning applicants: Applicants that have received a consortium grant in the past must answer questions and provide materials required of returning applicants (pages 14 – 17) AND complete the form (pages 7 and 8). Returning applicants that were funded in the last (2003-2004) grant cycle may apply for two years of funding. An evaluation final report will still be required following each fiscal year. Returning applicants that were not funded for the 2003-2004 school year may apply for a one-year grant.

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How Proposals Are Judged

An advisory panel composed of experts in arts education programming study the grants for approximately one month and rate each application based on the Arts Education Community Consortium Program goals listed on page 1 of these guidelines. The panelists determine how well each grant application meets the goals by studying all areas of your application, including the consortium membership list form on page 8, your budget, your narrative, letters of recommendation, the resumes/bios of your leaders and contractors, and the work samples of your artists. The panelists come to the panel meeting with their rating points assigned. By group process, the panel reviews each application, during which time panelists may change their ratings based on greater clarity following group discussion. To determine the final points for each application, the points awarded by each panelist for that application are averaged.

When developing your proposal consider:

- **Consortium membership:** Review the ideal consortium membership as explained on page 1 and take into consideration that the grant will not be funded if the membership is not broad enough. Additionally, please keep in mind that a consortium is “a cooperative arrangement among groups or organizations”; true consortium partners plan together and work toward the same goals.
- **Artistic and educational expertise:** The artists and arts organizations involved in your project will need to be producers of high quality art as evidenced by their inclusion on the WSAC AIE touring or residency roster, their known statewide or national professional reputation, or the work samples submitted. When a project involves numerous rostered artists of a local arts agency, like Vashon Allied Arts, in the first year, simply submit the roster of artists and work samples for two of those artists. Submittal of these items in following years is not mandatory. Panelists will review the resumes, for appropriate background, of new artists and arts education consultants who will be hired by your consortium.
- **Consortium Grant goals:** In order for your application to be funded, your plan will need to meet the Arts Education Community Consortium goals. It should further the implementation of the Essential Academic Learning Requirements in the Arts in the participating public school/s (or other non-parochial institutions in which youth are receiving their pre-K through 12 education), and it should explain how this will be done. It should fully utilize local resources through partnerships and, if applicable, be based on local culture and interests. The plan should describe how the specific needs of the students will be met, how strong and sustainable arts education programming will be developed, and how community arts education advocacy will be built to help assure sustainability. The grant is not designed to support one-time projects. It is designed to help build long-term arts education programming in schools/educational institutions. The plan also should include training to build arts education expertise of local educators, artists, and, if applicable, arts organizations.
- **Budget:** Your budget should relate directly back to the written proposal. Budget items not identified as part of the plan will not make sense to the panelists. The budget should not list this grant as supporting expenses these guidelines define as not fundable. The budget should be mathematically correct. Mileage and per diem expenses should not exceed state rates for reimbursement. Artists, arts organizations, and consultants should be paid a fair and reasonable wage, **but no one individual may receive more than 30% of the grant request.** The budget should not be inflated.

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Tips Based on Past Funded Proposals

Funded proposals:

- were written well, flowed logically, and included all required sections in order.
- utilized correct spelling and grammar, and a mathematically correct budget.
- showed cash support beyond the Arts Education Community Consortium Grant.
- clearly stated the school/s' current arts education offerings, what needed improvement, and why the applicants chose to work on the discipline/s and grade levels chosen.
- displayed an understanding of their community's arts resources, history, culture, and interests and how they could build arts education programming based on those resources.
- were very unique to the community.
- relayed the consortium's enthusiasm and, in turn, excited the panelists.
- utilized multi-level plans to meet their arts education needs. i.e. A plan to build the drama programming might include consultations with a drama curriculum specialist and faculty development of an integrated drama/language arts curriculum responding to the Essential Learnings in the Arts and Communications AND offering the students and teachers a drama immersion including training by teaching artists, field trips to professional theatres, and culminating community performances that include students, teachers, and the local theatre group.

Highest funded proposals:

- were written by broad membership consortia in which each individual and organizational member was committed to the overall project goals and their specific contributions.
- displayed long-term potential.
- displayed measurable need and accomplishment of goals.
- explained arts education progress of the consortium, including increased WASL scores.
- showed strong parental participation.
- Included exemplary components in teacher training, arts assessments, arts integration into other curricular areas, multi-cultural arts, and/or arts advocacy.
- Good community support and funding sources.

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Panelists have made the following comments about the proposals they did not recommend for funding.

Comments regarding consortium membership:

- Teachers are not as involved as is desirable.
- No involvement with arts organizations.
- Businesses need to be included in the consortium.
- Parent participation is missing in the plan.
- Artists are not listed.
- Arts organizations are not otherwise involved except as sites for readings.
- Disappointed in the scope of the artists involved.
- List of partners is not comprehensive and letters of support are weak.

Comments regarding education value:

- Product oriented with no long-term benefit.
- Is primarily an awareness project with little integration into the classroom.
- Learning objectives are missing.
- Not a strong learning project.
- No long-term commitment to curriculum.
- Program not well integrated into the schools' curricula; needs more dimension and further development.
- Essential Academic Learning Requirements not addressed.
- No measurable outcomes.
- No sequential educational learnings apparent.

Comments regarding basic plan:

- Too heavy an emphasis on performances.
- Constructive directions given by last year's panel were not taken.
- Concern expressed that only certain students were selected for "advanced" work.
- Not a fully realized plan; not much originality; vague statements.
- Appears to be better suited to a residency grant.
- Plan does not address the goals of the Consortium Program.
- Not a consortium project.
- Does not fit into the consortium idea/goals.

Comments regarding budget:

- Budget not as well developed as it should be.
- High budget; match not detailed.
- Budget is misleading; cash match is misleading.
- High cost for few students.

Comments on grant writing:

- Did not complete the "need" section of the required format.
- Application showed lack of understanding of how to develop a well thought-out plan for a grant.
- Proposal does not follow guidelines or form format.
- Narrative is self-oriented.

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Please complete this form and submit it as directed in the guideline section. Handwritten applications will not be accepted. **Application materials must be postmarked no later than March 5 in 2004 and March 4 in 2005.** Metered mail will not be accepted. Mail materials to: **Washington State Arts Commission, 234 E. 8th Avenue, PO Box 42675, Olympia, WA 98504-2675.** For assistance, call the Arts In Education Program manager at (360)-586-2418 or e-mail LindaB@arts.wa.gov .

Applying public school or district, or government or non-profit agency/organization

Contact person at above organization

Phone

e-mail

FAX

Federal Tax Identification Number

Mailing Address

City

State

Zip

County

Legislative District

Congressional District

If the contact person for this grant will be other than the person listed above, please complete the following:

Name

Phone

e-mail

FAX

Mailing Address

City

State

Zip

Arts Education Community Consortium Grant requested for 2004-2005: \$ _____

Arts Education Community Consortium Grant requested for 2005-2006: \$ _____

Arts Education Community Consortium Grant requested for 2006-2007: \$ _____

(\$10,000 maximum for single school or small districts; \$35,000 maximum for larger districts or multiple schools; only applicants funded for this school year may apply for two years of funding.)

Anticipated number of students to be served _____

List the years your consortium has received a WSAC Arts Education Community Consortium Grant:

Compliance Agreement: I have reviewed our Arts Education Community Consortium Grant proposal and it is understood and agreed that any funds awarded as a result of this proposal are to be used for the purpose specified in the proposal narrative and budget. It is agreed and understood that any federal funds will require compliance with: 1) Title VI of the Civil Rights Act of 1961, which prohibits discrimination on the basis of race, national origin, or color. 2) Title IX of the Education Amendments of 1972, which prohibits sex discrimination in educational programs and activities. 3) Section 504 of the Rehabilitation Act of 1973, which requires persons with disabilities to be given equal opportunity to participate in programs.

Signature: Must be signed by the official authorized to commit the organization in financial matters—executive director, board chair, superintendent, business manager, or principal. Please sign in blue ink only and submit an original signature.

Organization, School, or District

Title of Authorizing Official

Signature of Authorizing Official

Typed Name

Date

Postmark deadline: March 5, 2004 or March 4, 2005

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Name the consortium member who initiated the plan _____

Does your plan have the full consent of the school district? _____

Name your consortium participants and the contact person for organizational participants, indicate their phone numbers and their exact roles; put a "P" for consortium participation after their names. Also identify contractors that are not members of a consortium planning committee and place a "C" after their names. Place "PC" after the names of contractors, like local artists, who also participate in a consortium planning committee. See example sheet on next page.

School/s or District/s:

Arts Education Consultant:

Local Arts Agency:

Artists:

Arts organizations:

Parent Group/s:

Businesses:

Other:

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EXAMPLE ONLY

Name the consortium member who initiated the plan Seaside Arts and Humanities Council, Mary Elohim

Does your plan have the full consent of the school district? Yes

Name your consortium participants and the contact person for organizational participants, indicate their phone numbers and their exact roles. See example sheet on next page.

School/s or District/s:

Seaside School District

Dr. Larry Termain, "P", Assist. Superintendent for Instruction, 360-826-5783, planning & school board liaison

Betty Jean King, "P", Community Relations, 360-826-5733, planning participant, consortium pr duties

Ocean Elementary, Principal Linda Steward, "P", 360-826-5824, planning, promotes teacher/parent participation

Seagull Middle, Principal Susy Yamamoto, "P", 360-826-5355, planning, promotes teach. & parent participation

Whales High, Principal George Cherry, "P", 360-826-5555, planning, promotes teacher & parent participation

Arts Education Consultant: Dr. Pamela Keeting, "C", 206-685-4444, leads curriculum & assessment dev.

Local Arts Agency: **Seaside Arts and Humanities Council**, "P", lead organizer, grant and fiscal responsibilities

Artists:

Harry Tamayo, "C", 360-826-6353, dancer in residence, teacher trainer

Linda Gonzales, "PC", 206-389-5344, visual artist in residence, mentor to and trainer of local artists

Patrick O'Fallon, "C", 360-826-8888, actor in residence, facilitator of partnership building

Arts organizations:

Seaside Dance Center, "C", Chris Fisher, 360-826-9996, provides performances and workshops for students

Seaside Artists Coop, "PC", Dan Spy, 360-826-4321, field trips and artist mentors for student public art projects

Seaside Performing Arts, "P", Kate Jackson, 360-826-9994, student/professional joint performance, internships

Seaside Chorale, "PC", Janet Kline, 360-826-8711, provides performances and mentoring of students

Seaside Chamber Orchestra, "PC", Salah Om, 360-826-7731, provides performances and mentoring of students

Parent Group/s:

PTOs of each school, "P", contact Jamie Levenson, 360-826-6188, planning and organizer of volunteer duties

Seaside Arts Ed Advocacy Parents, "P", Kurt von Baer, 360-826-6756, local advocacy

Businesses:

Jacob Bear's Printing, Pearl Bear, "P", 360-826-5355, grandparent participates in planning and donates printing

Lew's Photography, Fredrick Lew, "P", 360-826-8325, donates photo & video documentation, web page work

Seaside Arts Supplies, Lynn Ott, "P", 360-826-7779, donates art supplies, organizes downtown student art walk

Other:

WA State University, Seaside, Art Education Professor Dr. Cathy Lance, "PC", 360-826-5871, leads aesthetic education partnership between her pre-service teachers and Seaside School District's teachers

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SAMPLE BUDGET

CASH EXPENSES

Expense Category	Expense	Supported by
Artist in Residence:		
Teacher Training Institute and Follow-up:		
Artists (64 hrs. @ \$50/hr)	\$3,200	WSAC (\$2,700), BISD/BEST
Menu of Offerings:		
Performances	4,000	WSAC (\$12,625), PTO
Artists/Mentors (200 hrs @ \$50/hr)	10,000	
Field Trips	3,125	
Resource Materials	2,000	BIAECC, BISD, TC
Assessment/Curriculum Development		
Consultant (100 hrs @ \$50/hr)	5,000	WSAC (\$5,000)
Administration:		BIAECC, BIAHC, BISD/BEST
Project Coordinator (250 hrs @ \$30/hr)	7,500	
Assistant (150 hrs @ \$10/hr)	1,500	
Office Expenses/Printing	1,500	
Other Expenses:		
Student Transportation	1,850	BISD
Transportation: Artists & Consultants	500	WSAC (\$500)
Teacher Training Inst. Miscellaneous	500	BIAECC
Supplies	650	BIAECC, BISD

TOTAL EXPENSES **\$41,325**

INCOME

Washington State Arts Commission	20,825	WSAC
Bainbridge Island School District/BEST	6,500	BISD/BEST
Parent/Teacher Organizations	4,500	PTO
Target Corporation	5,000	TC
Consortium Fundraising	3,500	BIAECC
Bainbridge Island Arts & Humanities Council	1,000	BIAHC

TOTAL INCOME **\$41,325**

IN-KIND EXPENSES

Teacher Training Institute and Follow-up		
(300 hrs x \$31)	9,300	BISD Teachers
Planning and Administration		
(120 hrs x \$20)	2,400	BIAHC Executive Director
(80 hrs x \$31)	2,480	BISD Staff
(200 hrs x \$15)	3,000	Consortium Members
Volunteer Arts Docents (150 hrs. x \$10)	1,500	Parents
Design and Printing	2,000	Alexander Graphics/Sound Repro.
Art Supplies	500	Daniel Smith Co.
Facility Use	2,550	BPA, BAC, BDC

TOTAL IN-KIND MATCH **\$23,730**

Arts Education Community Consortia Request (WSAC) **\$20,825**

Cash Match **\$20,500**

In-Kind Match **\$23,730**

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Guidelines for First Year Applicants

Only applicants that have never received an Arts Education Community Consortium Grant are eligible to use the Guidelines for First Year Applicants. To be considered for a grant, submit **six application packets, each containing the following six items and assembled in the following order:**

1. the **application and consortium membership forms** (pages 7 and 8)
2. a **proposal** of no more than five, 8 1/2 x 11-inch pages
3. a **budget** formatted like the sample budget provided with this application (page 10) **with identification of the specific line items WSAC money will support**
4. **Work samples** and resumes of artists not rostered by WSAC (work samples described below), as well as resumes of consultants to be hired (if applicable). Work samples must be submitted with the application, not sent separately, and should be labeled with the applying organization's name.
5. 501 c 3 organizations must submit a copy of their **IRS letter indicating tax exempt status**. Public schools and other government agencies do not have to submit proof of tax exempt status.
6. The applying consortium partner should submit letters of support from two major consortium partners. If the school or school district being served is not the applicant, a letter of support must come from the participating school/s or school district.

One additional piece may be submitted by a consortium if it relates to the project/plan for which funding is being requested. Examples:

- The district's visual and performing arts curriculum might be submitted to demonstrate the progress the district has made and the foundation on which the project will be built.
- The community's artist roster might be submitted to demonstrate that the schools and community have been working together to provide local arts resources for teachers.
- Results of a teacher survey showing the need for further arts inservices at your school or a report showing that you have researched proven practices in arts education professional development would be ideal for a plan that includes teacher training.

It is not acceptable for any applicant to submit more than the one supplementary piece.

Submit by the postmark deadline of **March 5 in 2004 and March 4 in 2005.**

Eligibility

Any public school, school district, government agency, or non-profit is eligible to submit the grant and serve as the fiscal agent for a consortium. (Washington State law prohibits funding of parochial schools.) Although the proposal must be submitted by an institution/organization, individual artists, parents, or community members working in partnership with the school/s involved are encouraged to initiate projects by approaching their school districts. However, if an individual writing the grant is in the budget to be paid a large portion of the grant, it will appear as a conflict of interest. For this reason and because a consortium should involve a number of individuals being paid for their arts and arts education expertise, no individual should receive more than 30% of the WSAC funding as their pay. Also, individual artists and community members, schools, and arts organizations are expected to keep the greater good in mind so coordination with the school district and its goals is essential.

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Proposal

The proposal should be based on the Washington State Arts Commission's goals for this program as listed on the first page of this packet. **The proposal narrative should be no more than five, 8 ½ x 11" pages written in no less than 11 pt. Times New Roman or equivalent (type size used in this application) with the following sections:**

The Need explains the specific student need/s for your project and the expected student outcomes based on research/proven practices.

The Outline is a bulleted outline or chart (not narrative) of the project goals, objectives, strategies, and timeline.

The Narrative is a written explanation of the outline and describes how the plan meets the Arts Education Community Consortium Grant goals. The narrative should:

- explain how your plan will increase your community's capacity to implement the Arts EALRs in your local public schools (or other institution providing pre-K-12 education);
- explain how your plan fully utilizes local resources or is working toward full utilization;
- explain why your plan will result in a quality, sustained arts education program in the schools/educational institutions involved (i.e. parent and community advocacy plan);
- explain how your plan will develop local arts education expertise (i.e. training plans for local educators and teaching artists).

If you would like a copy of *Grantwriting, An Overview* to assist you, please call the Arts In Education (AIE) Program at 360-753-3861. The proposals selected for funding will be those that will best meet the Arts Education Community Consortium goals listed on page 1. See the section titled "How Proposals Are Judged" for further information (page 4).

Deadline:

The application postmark deadline is March 5 in 2004 and March 4 in 2005. Applications postmarked later will be returned. Metered mail will not be accepted.

Budget: The budget should indicate the full consortium project expenses and income. List cash expenses, and **next to each expense identify specifically where the contribution will come from**—i.e. participating school/s, local businesses, this grant. We cannot accept a budget that does not specify the **exact line items** to be funded by this grant. On a separate page or section, list in-kind contributions of time and materials and where those in-kind contributions will come from. At the bottom of the cash expense page or section, indicate the total award amount requested from the Washington State Arts Commission and the total cash contributed from the consortium. **See the sample budget** (page 10). We are not requesting a specific percentage match. However, **cash and in-kind matches will show your consortium's commitment**. It is very unlikely that consortia not contributing cash or raising other funds for the project will receive this grant.

Project expenses supported by this grant may include:

- artist pay, per diem, and mileage;
- fees of professional performing arts groups;
- fees of an arts consultant who is not employed by the school, district, or ESD;
- student tickets and bussing expenses for exhibitions and performances;
- administrative expenses of the project like printing of inservice and lesson plan handbooks for teachers or travel expenses for consortium members from other communities, or planning expenses.

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The grant will not fund:

- the salaries of regular employees of the schools, districts, or organizations involved (although those salaries may be used as an in-kind match);
- equipment;
- art supplies (supplies—like paint—to be expended during the project may be used as a match)
- bricks and mortar expenses.

Grant Range: Small projects of individual schools and small districts may be funded up to \$10,000. Larger school districts and larger consortia may receive up to \$35,000.

Maximum large project grant: \$35,000

Maximum small project grant: \$10,000

Your anticipated budget should be realistic and show the contributions of the school/s and community. Fundraising by participating organizations will benefit the application. Experienced, professional artists in residence must be paid a professional rate. WSAC-rostered artists in residence will expect the WSAC rate of \$50 per hour. It is understood that in low-cost areas, it may not be reasonable to pay the WSAC fee to local artists who are less experienced in the schools. Consequently, the 2001 panel recommended artists fees of \$30 to \$50 an hour. Performing groups must be paid their usual rate and should not be expected to donate time to the project.

Work Samples:

Work samples (samples of the art produced by artists and arts organizations) will need to be submitted for all artists and arts organizations involved in the project with the following exceptions.

- Artists and arts organizations that have worked successfully in the schools through the WSAC AIE Program in the last five years as “rostered” artists in residence or touring groups need not submit work samples.
- Professional arts organizations that are assured that their reputation for quality art and arts education programming is widely enough known that it will not be questioned by the panelists do not need to submit a work sample.
- Local arts agencies administering established residency programs with a juried roster need not submit work samples for every rostered artist involved. Please submit a copy of the roster and work samples of two artists.

Other artists and arts organizations need to submit work samples as follow.

- Each **visual artist** involved, unless exempt as described above, must submit six slides (documenting six pieces of their own work). It is important that the slides are presented professionally (sharp and correctly exposed) and that they are labeled with the artist’s name, title of work, medium, date completed, and a dot in the lower left-hand corner of the slide (when the image is oriented for correct viewing).
- **Videographers and performers** should submit a ½” video of at least three minutes cued to where the artist would like the viewing to begin. The videotape should be labeled with the artist’s (or group’s or organization’s) name, date of recording, title of piece, and, if for an individual artist, the role of that artist. i.e. Jennie Smith, choreographer of *Robin’s Wings*, performed by Ririe-Woodbury Dance Company and elementary school students.
- **Musicians** may submit a cued cassette or CD rather than a video, although the panelists always appreciate the fuller experience of a video.
- **Literary artists and playwrights** should submit six copies of an eight-page-or-less, written work sample (poems, short story, portion of a play or novel).

Incomplete applications will be returned.

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Technical Assistance

The Washington State Arts Commission's Arts In Education Program manager will offer technical assistance by phone and, when possible, by a scheduled meeting. Call Linda Bellon-Fisher at 360-586-2418 for assistance. The Washington State Arts Commission is not responsible for the accuracy of advice given by outside agencies or individuals regarding WSAC grants.

Mail proposal packets to Arts in Education Program, Washington State Arts Commission, PO Box 42675, Olympia, WA 98504-2675.

Guidelines for Returning Applicants

To be considered for a grant, please submit by the **March 5, 2004 or March 4, 2005, postmark deadline, six application packets, each containing the following five items and assembled in the following order:**

1. the application and consortium membership forms (pages 7 and 8)
2. a proposal of no more than five, 8 1/2 x 11-inch pages (six-pages for two-year applications)
3. a budget formatted like the sample budget provided with this application (page 10)
4. Applicable **work samples** and resumes of artists who will be new to your consortium but are not rostered by WSAC (work samples described below), as well as resumes of consultants who have not been hired by your consortium in the past. Work samples must be submitted with the application, not sent separately, and should be labeled with the applying organization's name. (Not mandatory after two consecutive years of Consortium Grant funding.)
5. The applying consortium partner should submit **letters of support** from two major consortium partners. If the school or school district being served is not the applicant, a letter of support must come from the participating school/s or school district.

Other supplemental materials: One additional piece may be submitted to show your consortium's progress. Examples:

- The district's visual and performing arts curriculum developed as part of your consortium's project.
- Your final evaluation report for last year's consortium grant.
- Results of your consortium's public forum for priority setting.
- Lessons and assessments developed by the teachers participating in your consortium's training.
- A folder of press clippings about your consortium's activities and progress.
- Results of a teacher survey showing the need for a new direction for your consortium.
- A report by an outside evaluator on your consortium's progress towards its goals.
- A video documenting various aspects of your consortium activities, like your annual community Art Walk displaying student art, interviews of teachers who are using the new curriculum, and comments of principals who recognize changes in the school culture.

It is not acceptable for any applicant to submit more than the one supplementary piece/publication/folder of information. **Only one supplementary piece will be viewed by the panel.**

Washington State Arts Commission

Arts Education Community Consortia Grant Application

Eligibility:

Only former recipients of an Arts Education Community Consortium Grant are eligible to use the guidelines for returning applicants. Applicants that received a grant for the 2003-2004 school year may apply for two years funding (2004-2005 and 2005-2006). Applicants that received a grant for the 2004-2005 school year may apply for two years funding (2005-2006 and 2006-2007). Others may apply for one year.

Proposal:

The proposal should be based on the Washington State Arts Commission's goals for this program as listed on the first page of this packet. **The proposal narrative for a one-year grant should be no more than five, 8 ½ x 11" pages written in no less than 11 pt. Times New Roman or equivalent (type size used in this application). A two-year grant proposal may be seven pages. The following sections must be included:**

The Beginning briefly explains the environment at the time of your first consortium grant submittal, including what the student needs were. (i.e. low test scores; no visual, dance, or drama instruction; low income school/60% free student lunches)

The Accomplishments explains your consortium's accomplishments based on the Arts Education Community Consortium Grant goals; evaluation of your progress based on your consortium's goals/priorities; and the resultant growth of your school/s, students, parents, teachers, community, local artists, arts education program, etc. This narrative should:

- explain how your consortium has increased your community's capacity to implement the Arts EALRs in your local public schools (or other institution providing pre-K-12 education);
- explain how your consortium is fully utilizing local resources or is working toward full utilization;
- explain how your plan has or will result in a quality, sustained arts education program in the schools/educational institutions involved, and how parent and community advocacy and principal and superintendent support have been (or will be) garnered and have been useful.
- explain how your consortium has developed local arts education expertise (particularly of educators and teaching artists).

The Future explains in narrative format your plans for the coming year (or two years). Your narrative plan should address the Arts Education Community Consortium Grant goals, explain any areas where improvement is needed or goals are not being met and how your consortium will work to meet those goals, explain how you plan to measure improvement in the coming year (or two years). (Improvement might include academic improvements, growing partnerships, arts education advocacy advancements, sharing proven practices or curricular materials with other schools/districts/communities, etc.)

The Outline is a bulleted outline or chart (not narrative) of the project goals, objectives, strategies, and timeline addressed in **The Future** narrative.

Deadline:

The application postmark deadline is **March 5 in 2004 and March 4 in 2005**. Applications postmarked later will be returned. Metered mail will not be accepted.

Washington State Arts Commission

Arts Education Community Consortia Grant Application

Budget: The budget should indicate the full consortium project expenses and income. List cash expenses, and **next to each expense identify where the contribution will come from**—i.e. participating school/s, local businesses, this grant. Budgets that do not identify the funder or anticipated funder for each line item will not be accepted. On a separate page or section, list in-kind contributions of time and materials and where those in-kind contributions will come from. At the bottom of the cash expense page or section, indicate the total award amount requested from the Washington State Arts Commission and the total cash contributed from the consortium. **See the sample budget** (page 10). We are not requesting a specific percentage match. However, **cash and in-kind matches will show your consortium's commitment**. It is expected that returning applicants will increase their cash match each year.

Project expenses supported by this grant may include:

- artist pay, per diem, and mileage;
- fees of professional performing arts groups;
- fees of an arts consultant who is not employed by the school, district, or ESD;
- student tickets and bussing expenses for exhibitions and performances;
- administrative expenses of the project like printing of in-service and lesson plan handbooks for teachers or travel expenses for consortium members from other communities, or planning expenses.

The grant will not fund:

- the salaries of regular employees of the schools, districts, or organizations involved (although those salaries may be used as an in-kind match);
- equipment;
- art supplies (supplies—like paint—to be expended during the project may be used as a match)
- bricks and mortar expenses.

Note: If an individual writing the grant is in the budget to be paid a large portion of the grant, it will appear as a conflict of interest. For this reason and because a consortium should involve a number of individuals being paid for their arts and arts education expertise, based on panel recommendation, **no individual may receive more than 30% of the WSAC grant as their pay**.

Grant Range: Small projects of individual schools and small districts may be funded up to \$10,000. Larger school districts and larger consortia may receive up to \$35,000.

Maximum large project grant: \$35,000

Maximum small project grant: \$10,000

Your anticipated budget should be realistic and show the contributions of the school/s and community. Fundraising by participating organizations will benefit the application. Experienced, professional artists in residence participating must be paid a professional rate. WSAC-rostered artists in residence will expect the WSAC rate of \$50 per hour. However, it is understood that in low-cost areas, it may not be reasonable to pay the WSAC fee to local artists who are less experienced in the schools. Consequently, the 2001 panel recommended artist fees of \$30 - \$50. Performing groups must be paid their usual rate and should not be expected to donate time to the project.

Washington State Arts Commission

Arts Education Community Consortia Grant Application

Work Samples:

In the second consecutive year of applying for an Arts Education Community Consortium Grant, work samples (samples of the art produced by artists and arts organizations) will need to be submitted for all artists and arts organizations new to your project with the following exceptions.

- Artists and arts organizations that have worked successfully in the schools through the WSAC AIE Program in the last five years as “rostered” artists in residence or touring groups need not submit work samples.
- Professional arts organizations that are assured that their reputation for quality art and arts education programming is widely enough known that it will not be questioned by the panelists do not need to submit a work sample.
- Local arts agencies administering established residency programs with a juried roster that has been used by the consortium need not submit work samples for every new rostered artist who will be involved.

After two consecutive years of Community Consortium Grant funding, work samples are no longer mandatory. If you strongly believe a particular work sample will benefit your application, you may include it.

Other artists and arts organizations need to submit work samples as follows.

- Each **visual artist** involved, unless exempt as described above, must submit six slides (documenting six pieces of their own work). It is important that the slides are presented professionally (sharp and correctly exposed) and that they are labeled with the artist’s name, title of work, medium, date completed, and a dot in the lower left-hand corner of the slide (when the image is oriented for correct viewing).
- **Videographers and performers** should submit a ½” video of at least three minutes cued to where the artist would like the viewing to begin. The videotape should be labeled with the artist’s (or group’s or organization’s) name, date of recording, title of piece, and, if for an individual artist, the role of that artist. i.e. Jennie Smith, choreographer of *Robin’s Wings*, performed by Ririe-Woodbury Dance Company and elementary school students.
- **Musicians** may submit a cued cassette or CD rather than a video, although the panelists always appreciate the fuller experience of a video.
- **Literary artists and playwrights** should submit six copies of an eight-page-or-less, written work sample (poems, short story, portion of a play or novel).

Incomplete applications will be returned.

Technical Assistance:

The Washington State Arts Commission’s Arts In Education Program manager will offer technical assistance by phone and, when possible, by a scheduled meeting. Call Linda Bellon-Fisher at 360-586-2418 for assistance. The Washington State Arts Commission is not responsible for the accuracy of advice given by outside agencies or individuals regarding WSAC grants.

Mail proposal packets to Arts in Education Program, Washington State Arts Commission, PO Box 42675, Olympia, WA 98504-2675.

Washington State Arts Commission

Arts Education Community Consortia Grant Application

Governor Gary Locke

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Administrative Staff

Kris Tucker, Executive Director

Arts In Education Staff

Linda Bellon-Fisher, AIE Program Manager
Jason Freeze, Artists in Residence Manager

Statement on Multi-Cultural Involvement

We are a culturally diverse society. This diversity is our strength. The Washington State Arts Commission will respect and seek to achieve multi-cultural diversity in its programs and administration through:

- Ensuring culturally diverse representation in decision making by attention to multi-cultural diversity among review panel members and other advisory bodies, affirmative recruitment and hiring of permanent and temporary staff, and continual consideration of multicultural candidates for arts commissioner appointments;
- Development of policies, guidelines, formulas, and procedures that provide equitable funding distribution to arts organizations, artists, and activities representing the diverse, multi-cultural communities of the state;
- Encouragement and recognition of the arts community's support of cultural diversity;
- Provision of technical assistance in designing steps toward greater diversity in the boards, staffs, and artistic programming of state-funded institutions and organizations;
- Identification of the ongoing needs and opportunities within the arts for achieving multi-cultural involvement.

The Arts In Education Program actively encourages multi-cultural applications and programs.

Mail Applications To:
Washington State Arts Commission
Arts In Education Program
PO Box 42675
Olympia, WA 98504-2675

The Washington State Arts Commission's Arts In Education Program is funded by the Washington State Legislature and the National Endowment for the Arts. Published by the Washington State Arts Commission, September 2003. Every effort has been made to publish accurate and timely information.